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he may meet in his future readings. Such help has a tendency to dull his perception for foreign idioms, and it is perhaps well to *force* him to interpret such phrases correctly from the very start, and with the help only of a vocabulary. At any rate, this seems to be the opinion of recent editors, judging by the care with which the annotation of such easy phrases is avoided in texts that are now being published.

Following are some of the phrases to which the above remarks might apply. They are introduced here so that no doubt may exist as to the class of expressions in question. *faire part de*, "to communicate." *émotion*, "excitement, disturbance." *une fois le pont franchi*, "(when) once the bridge (was) crossed." *s'engouffrent*, "rush, disappear." *impose à*, "overawes." *qu'il s'en coiffe*, "let him put it on." *contre-coups*, "effects, consequences." *émotions*, "excitement, disturbance" (a second explanation of the same word). *enfouissement*, "recess." *épanchements de famille*, "family confidences." *tout haut*, "out loud," *retraçait*, "reproduced." *puisait dans*, "derived from." *à mesure*, "as he read them." *déguisement*, "denial, subterfuge." *porter*, "bear, rest." *tribune*, "stage, platform." *journaliers*, "ordinary; such as they were daily." *renversée*, "thrown back." *incriminées*, "regarded as criminal," etc. It should be added that this text contains fewer such notes than do a great many editions, especially among those that were published several years ago.

The kindly manner in which Prof. Super meets criticism, or rather, suggestions, is fully appreciated by the reviewer.

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MACHIAVELLI.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Miss Mary A. Scott says in the *Publications of the Modern Language Association*, Vol. xiv, No. 4.

"Mr. Edward Meyer, in his dissertation, *Machiavelli and the Elizabethan Drama* (Weimar, 1897), has collected three hundred and ninety-five instances of Machiavelli's name, or supposed maxims, occurring in Elizabethan literature. As the *Prince* was not translated until 1640, Mr. Meyer argues that the source of Elizabethan Machiavellianism was Simon Patrick's

translation of Innocent Gentillet's, *Discours d'Estat sur les moyens de bien gouverner et maintenir en bonne paix un royaume et une principaute, contre Nicol. Machiavel*. (1576.) The difficulty of this argument is, that, although the dedication of Patrick's translation is dated 1577, the book was not entered on the *Stationers' Register*, nor printed, until 1602. Many of the allusions belong to the sixteenth century. It is possible that Patrick's translation may have been known in manuscript; it is also possible that many persons may have read Gentillet, either in the original Latin, or in French. From the vogue of Italian at the time, and from the constant travelling to and fro between England and Italy, I myself see no difficulty in supposing what must have been the fact, that educated Englishmen at least read Machiavelli in his own simple, unaffected, vivid Italian. Machiavelli is a writer who will never be read, except by the few, but his positive spirit, his practical method, is precisely of the sort that must have appealed most strongly to the Elizabethans."

That this is what the book in question stated and sought to establish can easily be shown by comparing Miss Scott's own words with those of the book.

Miss Scott says:—"the *Prince* was not translated until 1640." . . . Patrick's translation of Gentillet is dated 1577, . . . nor printed, until 1602.

The book says:—

"the weightiest writings of Machiavelli remained un-Englished till Dacre's version of the *Discorsi* in 1636 and of the *Principe* in 1640" (p. ix).

"The first English translation of which there is a copy extant appeared in 1640" (p. 2).

"In the following year (1577), an English translation was made of Gentillet's book by Simon Patericke, and dedicated to Francis Hastings and Edward Bacon: the first edition appeared in 1602: the second in 1608" (p. 20).

Miss Scott says:—"It is possible that Patrick's translation may have been known in manuscript." That is exactly what the book seeks to prove in many places: thus for example, referring to Harvey's "*Medicæorum Hymnus*," in which Machiavellian maxims are used.—

"Other instances of contiguity might be given, but surely those cited are enough to show, that Harvey must have had Gentillet before him, and that probably in the MS. translation of Patericke" (p. 24).

Miss Scott says:—"educated Englishmen at least read Machiavelli."

The book reads,—

"Ascham himself had been in Italy, . . . He

was the first to mention Machiavelli" (p. 16).

"Soon after Ascham's book, however, Machiavelli began to interest English readers, as he had already done French. The case of young Gabriel Harvey is typical of this movement: at twenty-three years of age in 1573, a student at Cambridge, he had not read the Florentine's works, but was eager to see them, and begged Remington to loan him his copy," (p. 17). . . .

"Incontinently Harvey was perusing and re-perusing Machiavelli," (p. 18.) Sidney, too, had become acquainted with "Machiavelli's works: probably at Oxford," (p. 18).

"The rapidity with which Machiavelli came into favor at Cambridge, and the extent to which he was read, is remarkable: in 1579, Harvey claimed his works had supplanted all others, . . . now Greene was a student at Cambridge in this year, and Marlowe in the next: . . . Harvey accuses both the dramatists of having used Machiavellian principles in their profligate lives, and Greene confesses it true" (p. 25).

"In the same year Harvey informed Spencer:—Machiavel a great man' at Cambridge, and Italian studies flourishing" (p. 25).

"Thus the safe conclusion is that Kyd used the Principe in portraying Lorenzo" (p. 33).

"He (Marlowe) had studied Machiavelli with a vengeance: and it may be stated as an absolute certainty, that had the Principe never been written, his three great heroes would not have been drawn with such gigantic strokes" (p. 34).

Many more citations might be given showing how the book sought to prove the play-wrights had almost all read Machiavelli in the original Italian or French translation.

"Elizabethan play-wrights had the 'Prince' always within easy reach, however, in the French translation of 1553, and that of 1586, which appeared just when the great drama was burgeoning" (p. 3).

That the dramatists drew from prevalent popular prejudice rather than from their own studies is patent and reasonable to any one who knows how play-wrights must pander to the public.

"Greene had been long in Italy, and was well read in . . . Machiavelli, but in his use of the latter he seems to have sacrificed his own knowledge to that panderism to public taste and feeling, which was so characteristic of the gifted writer" (p. 27).

Mohl says that Gentillet became the great arsenal for the maxims, and Burd says it was the source of Machiavellianism (pp. 8-9). How the dramatists used Gentillet instead of Machiavelli, one instance will suffice, Chapman's

"Alphonsus, Emperor of Germany," where the English is a direct translation of the French and not the Italian:—

'1. A prince must be of the nature of the lion and the fox, but not the one without the other.' I, 1 (Shepherd 382).

Gentillet says:—

'Le Prince doit ensuyure la nature du Lyon, et du Renard: non l'un sans l'autre,' p. 384.

Patericke translates:—

'A prince ought to follow the nature of the Lyon and of the Fox, yet not of the one without the other.'

Machiavelli says:—

'Essendo adunque un principe necessitato sapere bene usare la bestia, debbe di quella pigliare la volpe ed il leone: perchè il leone non si difende dai lacci, la volpe non si difende da' lupi. Bisogna adunque essere volpe a conoscere i lacci, e leone a sbggotire i lupi. Coloro che stanno semplicemente in sul leone non se ne intendono' (xviii).

Chapman the scholar certainly knew both Machiavelli and Gentillet. It is plain which he used.

Why does Miss Scott devote a page to stating as her own ideas, those palpably taken from the book in question, and already accepted by reviewers and scholars? Those interested may compare Koppel's review in the *Englische Studien* (1897): *The Nation* Vol. 64, p. 225: Prof. Dr. J. Schick's edition of Kyd's *Spanish Tragedy*, p. 140, or John Morley's *Machiavelli*, p. 40.

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MILTON'S *L'ALLEGRO* 25.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS: It has never, I think, been noticed that Milton's

Haste thee, Nymph, and bring with thee
Jest and youthful Jollity

may owe something to Horace, *Od.* 1. 30. 5-8:

Fervidus tecum puer et solutus
Gratiae zonis properentque Nymphae
Et parum comis sine te Juventas
Mercuriusque.

The Latin poet is invoking Venus (cf. *L'Al.* 14), mentions the Nymphs and Graces (cf. *L'Al.* 15, 25), has an equivalent for 'Haste' and 'with thee,' and suggests Milton's 'youthful' by his 'Juventas,' and perhaps Jest and Jollity by 'Mercurius.'

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